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THE BRITISH MUSEUM QUARTERLY — VOL. IX. NO. 3

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1935

THE BRITISH MUSEUM QUARTERLY

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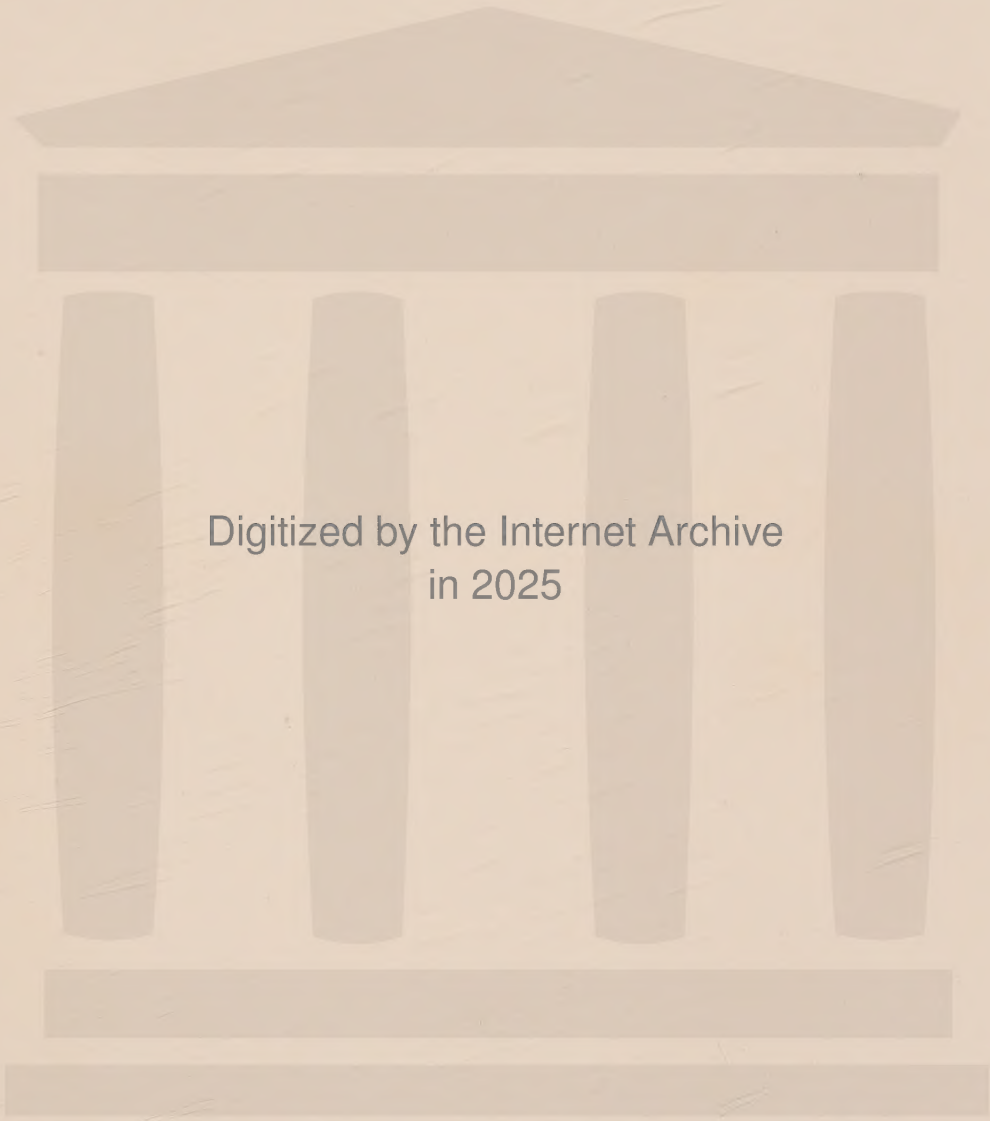

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XXI. FRAGMENTS OF AN UNKNOWN GOSPEL

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49. FRAGMENTS OF AN UNKNOWN GOSPEL.

BIBLICAL no less than classical studies have richly profited by the bounty with which, during the last fifty years, the sands of Egypt have poured forth their hoarded stores of papyri. Five or six years ago there appeared to be signs that the stream was beginning at last to run low, but since then several important finds, some of them even sensational, have been made. The stock of classical literature has been enlarged by fragments of Aeschylus, of Archilochus, of Sophron, of Erinna, of Callimachus; and in the sphere of Biblical studies the discovery of the Chester Beatty papyri is one of the most important events since Tischendorff found the Codex Sinaiticus. A papyrus (Frontispiece) acquired last summer by the Department of Manuscripts, though it may seem of insignificant extent as compared with the Chester Beatty papyri, is in its way no less remarkable than they. It consists of two imperfect leaves and one small fragment of a papyrus codex, written in a hand which can hardly be dated later than about A.D. 150. At the first glance the eye fell upon the letters $\overline{\text{IH}}$, a known though comparatively uncommon variation on the usual symbol $\overline{\text{IC}}$ or $\overline{\text{IHC}}$ for Ἰησοῦς (Jesus); and when the fragments were examined they proved to contain portions of an entirely unknown Gospel, one, moreover, preserved in what must rank as the earliest Christian manuscript yet discovered.

That the new papyrus (which has received the inventory number Egerton Pap. 2) is a real Gospel and neither a collection of sayings nor a series of excerpts is certain; but it is much more difficult to decide from what Gospel it comes. A comparison with the canonical Gospels shows conclusively that it can be no part of the Gospel according to the Hebrews, which is known to have had close affinities with St Matthew. The extant fragment of the Gospel of Peter relates to the Passion, whereas the incidents recorded in Eg. Pap. 2 belong to an earlier period in Christ's ministry, so that direct comparison is not possible, but the style and general tone of the two Gospels differ so markedly that they are hardly likely to form parts of the same work; and, moreover, the Gospel of Peter shows a tendency to the Docetic heresy and is in part written in the first person, being put into the mouth of St Peter, neither of which assertions is true of

Eg. Pap. 2. Less can be said against an identification of the new Gospel with that according to the Egyptians, but this is mainly because so little is known of that work; and what little is known is at least not favourable to the idea that Eg. Pap. 2 contains a portion of it.

If the identity of the new Gospel must for the present remain problematic, a comparison of it with the canonical Gospels shows that it is of exceptional interest and importance, quite apart from its early date. Neither of the larger fragments is complete, but enough is preserved to make restoration certain, sometimes verbally, elsewhere in sense, for a considerable portion of the text. Such restoration is helped by a comparison with parallel passages in the Canonical Gospels; and it is therefore unfortunate that the page on which the surface of the papyrus is most damaged and decipherment therefore most difficult is just the one for which no even plausible parallel can be found. This is an incident which occurred on the bank of the Jordan.

On the other page of this same leaf is recorded an incident which may be a variant version of the question of the Herodians (Matt. xxii. 15–22; Mark xii. 13–17; Luke xx. 20–6) or may be a quite different incident of the same kind, possibly during the Galilaean ministry, when St Mark (iii. 6) records a conspiracy of the Pharisees and Herodians against Jesus. In the new fragment we are told how the enemies of Jesus came to him and 'tempted him with a question', which they prefaced by a hypocritical compliment: 'Master Jesus, we know that thou art come from God, for the things which thou doest testify above all the prophets.' The purpose of the question is clearly to embroil him with the authorities, but its exact nature is at present uncertain, owing to the mutilation of the papyrus. Jesus, in lieu of a reply, retorts with another question: 'Why call ye me with your mouth Master, when ye hear not what I say?' and he proceeds to quote the words of Isaiah cited in Matt. xv. 7–9, Mark vii. 6–7, in a different context.

Another episode, contained on the recto of the other fragment, is probably that related in Matt. viii. 2–4; Mark i. 40–4; Luke v 12–14, though it is here told with striking differences, which point

to an independent tradition: 'And behold, there cometh to him a leper and saith, Master Jesus, journeying with lepers and eating with them in the inn I myself also became a leper. If therefore thou wilt, I am made clean. The Lord then said unto him, I will; be thou made clean. And straightway the leprosy departed from him. [And the Lord said unto him], Go [and show thyself] unto the [priests].'

The relations of the new Gospel to the Synoptists are, it will be seen, of a kind to make it highly probable that its author was drawing on a different stream of tradition, and even to suggest a doubt whether he used them directly at all. The case is quite otherwise with St John. In a passage which records a conflict between Jesus and the lawyers and 'rulers of the people', there are such close verbal agreements with John as to make some connexion certain; but curiously enough these agreements are with rather widely separated passages of St John's Gospel, belonging to different episodes. The question is whether the writer of the new Gospel used John, excerpting isolated sentences which he fitted into a connected narrative, or whether St John used this Gospel, or, lastly, whether both were drawing on a common source. It is at least by no means improbable that Eg. Pap. 2 brings us at last into touch, immediately or at second hand, with one of the sources which lie behind that highly individual and for ever fascinating work of genius, the Gospel according to St John. The peculiar relationship described above may be judged from the following specimen, which contains parallels to John v. 39, 45; ix. 29: 'And turning to the rulers of the people he spake this saying, Search the scriptures, in which ye think that ye have life; these are they which bear witness of me. Think not that I came to accuse you to my Father; there is one that accuseth you, even Moses, on whom ye have set your hope. And when they said, We know well that God spake unto Moses, but as for thee, we know not whence thou art, Jesus answered and said unto them, Now is your unbelief accused. . . .'

An edition, with commentary and facsimiles, of the Gospel and some other interesting Christian papyri acquired with it will be published shortly.

H. I. Bell.

50. NARRATIVE OF MRS ROSE THROCKMORTON.

SIR HICKMAN BACON has presented to the Department of Manuscripts a most interesting manuscript narrative by Mrs Rose Throckmorton, formerly the wife of Anthony Hickman, of their sufferings during Queen Mary's reign. It is a small octavo volume, with the title 'Certaine old stories recorded by an aged gentlewoman a littel before her death to be perused by her children and posterity. Written by her with her owne hand in the 85th yeere of her age and about the yeere [of] our lord 1610', and for all its brevity—it only occupies 45 pages, in a largish hand—it is curiously vivid. Her father, Sir William Lock, a merchant of London, was knighted by Henry VIII for his services in taking down a papal curse that had been set up in Dunkirk, 'for the bringer thereof durst no neerer approch', and we are told that 'when he was a yong merchant and used to go beyond sea Queene Anne Boloin yt was mother to or late Queene Elizabeth caused him to get her ye gospells and epistles written in parchment in french together with the psalms'. Her mother likewise 'in the dayes of King Henry the 8th came to some light of the gospell by meanes of some english books sent privately to her by my father's factors from beyond sea: whereuppon she used to call me with my 2 sisters into her chamber to read to us out of the same good books very privately for feare of troble'. The main part of the narrative is headed 'How my husband and I spent or time in the raigne of Queene Mary'. Her husband Anthony Hickman, a London merchant, was in partnership with her eldest brother, Thomas Lock—they were responsible among other things for equipping a well-known ship, the *Mary Rose*, named after their two wives—and the pair were almost immediately in difficulties owing to the shelter and help in escaping given to Protestant preachers and others. Both husband and brother were imprisoned for some time in the Fleet, but were eventually released partly by the intercession of 'the lord of Barrowe [Bergen-op-Zoom] in the lowe countries who became a great sutor for their inlargements in regard of the want yt his country had of their trading and merchandize . . . and partelie by the lord treasurors favor (which we purchazed with chests of sugar and peeces of velvet to the value of 200li: or thereabouts)'.

Hickman settled in Antwerp, where his wife, who was expecting a confinement, followed him after the child was born. She sent to the bishops then in prison at Oxford for permission to have the child 'baptized after the popish maner; who answered me y^t^ the sacrament of baptisme as it was used by y^e^ papists was the least corrupted, and therefore I might . . . and so my chylde was there baptized by a popish priest but bicause I would avoide the popish stuff as much as I could, I did not put salt into the handkerchief y^t^ was to be deliuered to y^e^ preist at the baptisme, but put sugar in it insteed of salt'. She conveyed her household stuff to friends' houses, and left England 'carrying none with me but a large featherbed which I layed in the bottom of y^e^ old hulk wherein we went to Antwerpe. I may well call it an old hulk, for the master of it said y^t^ if it pleased god to speede us well in y^t^ voyage, it should never go to sea againe: we were fiue days and nights uppon the seas in stormy and tempestuous weather. I might heere tell y^t^ my brother Tho: Lock (who was partener with my husband) would have gone with us, but y^t^ he could not get his wifes goodwill to go out of England: whereuppon I would say to her: Sister, yow stay heere for covetousnes and loue of your husbands lands and goods: but I feare the lords hand wilbe uppon yow for it. And indeed so it came to passe: for he being constreyned for feare of further trouble to fashion himself outwardly to the popish religion in some sort, was so greeved in mynde thereat, y^t^ he died shortlie after with seven of his children'. Antwerp was chosen as safer than England because there were no parish Churches 'but onely cathedrall: wherein, though the popish service was used yet it could not be easily knowen who came to church and who not'. There was, however, a chapel for English merchants to which they were compelled to go on feast days, in attendance on the governor, and the thought of having to do so used to keep her husband awake all the night before. The governor, although a papist, was a broad-minded person and 'was contented to beare with my husband, so far as he might, without being seene to doe it, and would say to him that though he did bark yet he did not byte'. One more extract must be given, throwing as it does a rather lurid light on the savagery with which religious persecutions were conducted at the time: 'Whilest I

was in Antwerp I had another chylde and had great care to keepe it from the baptisme of the papists: for in hatred that the inhabitants there do beare to the anabaptists the magistrats used to enter at midnight into houses where any children were suspected to be kept unbaptized and if he found any such, he used to put y^{m} in a sack and cast them into the water and so drown y^{m}, from which cruelty to saue my chylde I did as followeth viz. Whereas it is the custom there to hang at the streete doore where a woman lyeth in, a litle peece of lawne It was so y^{t} our howse opened into 2 streets therefore I hanged forth a peece of lawne uppon either side or doore, to y^{e} end y^{t} the neighbours on either side might suppose y^{t} it went out at thother doore to be baptized And it so pleased god y^{t} there was a secret congregation of protestants: unto which congregation by y^{e} helpe of some godly weomen there I procured my chylde to be secretly carryed and there to be baptized by a protestant minister, I not knowing godfather nor godmother. And thus I continued in Antwerpe till the death of Queene Marie, which was not a little ioyfull to me to heere of.' This narrative was printed from the manuscript, but with a number of errors, in Adam Stark, *The History and Antiquities of Gainsburgh*, 2nd edition, 1843, p. 452. It is followed in the manuscript by an account (apparently unprinted) of 'Deliuerances sent to S^{r} W^{m} Hickman from his chyldehood observed by the said old gentlewoman his Mother', beginning with a seizure at the age of five or six and ending with an adventure while on a journey to Russia with Queen Elizabeth's ambassador at eighteen or nineteen. The manuscript has been numbered Add. MS. 43827 A; a partial copy, with several variations, accompanies it and is numbered Add. MS. 43827 B. ERIC G. MILLAR.

51. THE RIFLE BRIGADE AT WATERLOO.

PROMINENT upon the badges of the Rifle Brigade, sometime the 95th Regiment of Foot, stands the most treasured of its many Battle Honours, 'Waterloo'. The conduct of the 2nd Battalion throughout the day, in particular its valour in that evening charge which put the Imperial Guard to flight, richly earned the distinction. At an early stage the command had devolved on Captain Joseph

Logan, who, on 10 July 1815, from his 'Camp in the Square of the Thuilleries, Paris', sent an account of the part played by himself and his riflemen to a friend in London. Thanks to the generosity of Lady Warner, a kinswoman of that friend, Capt. Logan's letter has now come to join the important series of communications obtained (at a much later date) by Capt. William Siborne from officers who had participated in the action (Add. MSS. 34703–34708). The letter runs:

My Dear Silvester,

Ever since the Glorious Battle of Waterloo I have been so occupied (being on the Advanced Squad of the Guard of the Army) that I could not find time before to give you an account of myself. About 12 OClock on the 18th June the action commenced. Our Brigade (Gen. Adam's) was formed in Columns of Battalions in rear of our Guns. Here we were cruelly mauled with shot & shell. About five minutes after we went into action I succeeded to the command of the Battalion in consequence of our three fie[l]d officers being severely wounded. We were now attacked in Square by Lancers & Cuirassiers, supported by 18 Guns which played into our Square at one hundred yards distance. We repulsed this attack but suffered cruelly; one shot knocked down nine men. We were attacked again four different times, but my little Battalion maintained their ground. The General, finding we were so terribly exposed, sent me an order to fall back upon our Guns. Soon after Bonaparte advanced with his Imperial Guards & commenced a heavy attack. Lord Wellington rode up to me & ordered I shoud attack them immediately. I moved on with the 52d & 71st Regiments on my right, & such a carnage I never before beheld. The roaring of Guns &c was so great that the man next to me could not hear my orders. After some desperate fighting the french began to retire, & you may be certain we stuck to their skirts.

That Noble fellow Lord Wellington moved on with the 95th & frequently sung out 'Move on, my brave fellows'. I trembled for his safety—myself I did not care about. My God! had he fallen, what a bitter day it would have been for England. Lord Hill, Sir H. Clinton & Gen. Adam were also with us & conducted themselves like Hero[e]s.

About Eleven OClock at Night we halted & lay on the wet ground surrounded with dead & dying. The next morning we moved on & continued marching until we reached a Position in front of St Denis, one league from Paris. I was sent down with the command of two Battalions of Riflemen to occupy the Town of Epinay on the Seine. My Piquets were shoved close to St Denis & were occasionally attacked but always maintained their Post.

I formed an acquaintance here with the Prince de Salm, whose family & property I had an opportunity of saving. He has given me a General invitation to his Hotel in Paris—the poor Princess was terribly alarmed.

We crossed the Seine on the 3^{d}, when Paris Capitulated. We entered Paris a day or two after, & I had the honor to command the first Regiment of the Allies which entered Paris. We marched up to the Thuilleries & mounted Guard over the Palace. We are now encamped within twenty yards of the spot on which Louis & Queen were beheaded with about 20,000 others.

We lost (2^{d} Battalion) 14 officers & 225 Men, killed & wounded. I am recommended for a Majority. Lo[rd] Hill thanked me personally, as did also Gen. Adams (*sic*), for the conduct of my Regt. I received a slight wound below the ancle but would not return myself wounded, not wishing to alarm my friends. I am now quite well & never left the head of my Regiment. Poor Sir T. Picton—he was indeed a Great Man—the Army will remember him as long as memory lasts. . . .

Believe me to be
Your sincere & much obliged friend
J. Logan.

Captain Logan, it is fitting to recall, was mentioned in dispatches, decorated with the Waterloo Medal, and gazetted to the brevet rank of Major with seniority from 18 June 1815, the day of the battle. Later he commanded the 63rd (West Suffolk) Regiment, and when he died, on 1 September 1844, he held the rank of Colonel and was an A.D.C. to Queen Victoria. The letter has received the number Add. MS. 43830 Y. A. J. Collins.

52. MANUSCRIPTS OF T. J. HOGG AND E. E. WILLIAMS

UNTIL 1929 the Department of Manuscripts possessed the merest handful of the writings of Thomas Jefferson Hogg, Shelley's second biographer—a few letters to Macvey Napier, as Editor of the *Edinburgh Review*, two letters to Leigh Hunt, and a single letter to J. F. Newton. Five years ago, however, Mr J. Wheeler Williams (who had already in 1901 presented Edward Ellerker Williams's 'Diary', Add. MS. 36622) gave to the Department Hogg's letters to Jane Williams, later his wife but more famous as Shelley's 'Miranda'; now he and Mrs A. Saxon Snell (both grandchildren of Jane) have made two very interesting additions to

the Hogg-Shelley collections. The latter has presented the manuscript of the first two volumes of Hogg's *Life of Percy Bysshe Shelley*, first published in 1858, and the former a small collection of miscellaneous documents relating to the Shelley circle. These papers have now been numbered Add. MSS. 43803, 43804, 43805.

The second group contains a number of very interesting papers. One supplements Mrs Snell's gift, namely, the manuscript of one of Hogg's seven 'Shelley at Oxford' articles contributed to the *New Monthly Magazine* (1832, vol. 35, pt. ii, pp. 321–30). Two other items relate to Captain Edward Ellerker Williams, Shelley's constant friend during the last two years of his life and his companion on the fatal voyage from Leghorn in the *Ariel* (8 July 1822); one is a small water-colour sketch of Mont Blanc with a note on the back in Williams's hand, recording the date and occasion of the painting. It was made, he tells us, on the 4th September, 1819, when 'a small party of us were proceeding up the Lake [Leman] on a fishing excursion and were assured by the old Boat man that he did not remember twice in his long life to have seen it [Mont Blanc] so divested of clouds. It had a faint pink tint from the snow catching the last rays of the setting sun.' This excursion was evidently an episode of the year's sojourn at Geneva made by Williams and his wife, Jane, and before their introduction to Shelley, which followed at Pisa in January 1821. The next document is an interesting relic of this friendship; it relates apparently to Williams's play, *The Promise*, the composition of which is recorded in his Diary (f. 3^{b}) thus: 'I passed the first three months of my retirement here [at Pugnano, near Pisa] in the composition of a Play, called "The Promise, or a Year, a month, and a day" and on the 30^{th} July sent it home to my friend Cox', &c., and is followed by a reference to Shelley—'S— tells me if they accept it he has great hopes of its success before an audience, and *his* hopes always enliven mine'. It is a folded folio sheet, much stained, with Scene Directions by Williams on the last page and notes in Shelley's hand on the three preceding pages; Shelley's notes are very brief, usually of the character of '5 lines—omit', &c., but some are longer,—'8 All this could be omitted. —You must try to curtail these two last acts: they never can be

presented to a modern audience in their present length.' If this fragment does refer to *The Promise* it supplements in an interesting way Shelley's corrections in the Bodleian MS. of Williams's play (*v.* W. E. Peck, *Shelley: his Life and Work*, Vol. II, pp. 365–80).

Of the other items only three can be noticed here: a letter from Mary Shelley to Mrs Hogg (not dated, but after 1827); a few pages of manuscript entitled 'A fragment', possibly in Claire Clairmont's hand; and three sheets from a translation of *Faust* made in 1875 by T. J. Arnold, who was related to the Hoggs through his marriage with their daughter Prudentia (afterwards Mrs Lonsdale). If the second manuscript is Claire Clairmont's it is a very welcome addition to the collections, as the only example of her hand in the Department is her famous letter to Byron on the custody of Allegra (Egerton MS. 2332 B).

The manuscript of Hogg's very variously judged *Life of Shelley* is of great interest. It is unfortunately incomplete, wanting pp. vii–xxii, 1–159 of Vol. I and pp. 1–160 of Vol. II, but it is clearly the autograph (and apparently the fair) copy used by the printer, and shows no corrections or alterations. A number of the folios are not in Hogg's hand, a few near the beginning being possibly in that of Lady Jane Shelley. How completely Hogg fulfilled his promise about the Shelley at Oxford portions made in the Preface (I, p. xxiv, 'the "Shelley Papers" will be reprinted here precisely as they appeared in the year 1832, in the "New Monthly Magazine"') can only be realized from the manuscript, where *printed* pages abstracted from the periodical are inserted at the relevant places. The letters incorporated by Hogg are copied out on quarto sheets (the rest of the manuscript being on slightly smaller pages), but the manuscript gives us no hint of the many changes which Hogg made in his transcripts; if they are original, and not fair, copies Hogg covered his traces very shrewdly as he worked, and only the original manuscripts of the letters can reveal his methods. The conclusion of the manuscript has, fortunately, not been lost and it ends definitely with the last words of Vol. II of the printed text. It gives us no help therefore in solving the vexed question as to whether the projected Vols. III and IV ever existed in manuscript. It is true that W. M. Rossetti in

a letter to Richard Garnett (15 March 1872) reported that Mrs Hogg maintained positively that a manuscript of the later volumes existed, but so far this manuscript has not appeared. The form of the present manuscript, especially the conclusion, and the fact that Sir Percy Florence Shelley refused Hogg further access to the material render it most likely that the *Life* was never continued.

C. E. Wright.

53. LETTERS OF ELLEN TERRY TO GEORGE BERNARD SHAW.

LETTERS—unprofessional letters at least, and above all a woman's letters—lose somewhat of their bloom in print. So much can be conveyed by the waywardness of a line, a topsy-turvy page, the dash of an exclamation—subtleties which fly at the mere touch of the compositor. Not to speak of the mysterious language of a tilted postage stamp! Some such reflections are bound to occur to all who turn the pages of Ellen Terry's letters to George Bernard Shaw, the very letters which surprised and delighted us when first given to the world a few years back (*Ellen Terry and Bernard Shaw: A Correspondence*, 1931), and which now by the generosity of Mr Shaw are preserved for the nation within the boards of Add. MSS. 43800–2, a living monument to one who was herself the spirit of life.

The correspondence stretches over a period of exactly thirty years, 1892–1922, with varying degrees of intensity, most intense during 1896–8, tailing off towards the end. Its importance for the history of the stage cannot be overestimated. The imposing figure of Irving is here seen at close quarters; the impact of the new drama, Ibsen and Shaw himself, can be here freshly re-experienced. Best of all, in the immediate presence of her written words, we gain a still more vivid sensation of Ellen Terry as she was in herself, away from the glamour of the footlights, her gay, courageous, generous nature faithfully reflected in the ample, unimpeded, unpremeditated movement of her pen.

H. J. M. Milne.

The above letters were accompanied by a memorandum by Mr Shaw, which by his kind permission is here published *in extenso*:

These letters owe their preservation to the unique handwriting

which made every page written by Ellen Terry a picture which I could no more destroy than I could tear up the leaves of the Luttrell Psalter. Many of their readers will be surprised, and perhaps chilled, by this explanation of something that will not seem to them to need any explanation; for surely, they will say, I should have preserved them in any case as personal relics of a famous actress, or as mementoes of an old and affectionate attachment, or at worst as trophies of my own success in amusing and interesting a woman who had all men at her feet and found most of them wanting.

But that is not how I look at the matter. In my youth I was impressed by the action of Charles Dickens, who, having a great accumulation of letters from almost all the most celebrated people of his time, did, in the full maturity of his judgement and light of his experience, take them into his garden and burn them as things pregnant with incalculable mischief. Since then I have received even more letters than Dickens because I have lived longer; and I cannot believe that the best of them were less interesting and precious than the best of his. But, acting on that early hint from him, I have destroyed them all as they came except when there was some quite unsentimental reason for preserving them. A bare statement that the reason in Ellen Terry's case was purely calligraphic would perhaps be an oversimplification; but if you add to the beauty of her handwriting its vivid expression of the spontaneity, frankness, and impetuosity with which she flung her thoughts and feelings on paper, you will understand that her letters were too much a part of herself to be torn up and sent to the dustbin.

Every one of these letters elicited a reply from me, written on any scrap of paper that came to hand; and it was certainly not their beauty as material objects that saved them from Ellen's dustbin. Nevertheless, enough of them survived to form the fairly full report of the whole correspondence which is accessible among the printed books in the library of the British Museum. My debt to that great institution, contracted in the early days when I read and worked for many years in its Reading Room, is inestimable, and gives it a right to anything of mine that is of sufficient public interest to be worthy of its acceptance. To it accordingly I hand over the letters.

My own letters to Ellen Terry are not in my possession. If they also should find the same haven, the donor shall have my blessing.

(Signed) G. Bernard Shaw

November 1934.

54. DRAWING BY VITTORE CARPACCIO.

THE National Art-Collections Fund has generously presented to the Department of Prints and Drawings a sheet by Carpaccio of outstanding beauty and importance (Pl. XXII). To its intrinsic merit as a drawing must be added the interest of its connexion with the famous series of paintings in San Giorgio degli Schiavoni, Venice. It is the study for the canvas of St Jerome in his cell, one of the three illustrating the life of the saint. It is of comparatively large size, measuring 11 inches in height by $16\frac{3}{4}$ inches in width, is drawn with the pen in outline on white paper and shaded with the point of the brush in series of parallel, mostly downward strokes, in the characteristic Venetian manner. It represents an advanced stage in the working out of the composition. Carpaccio had no doubt already mapped out his idea in a form which we know from the sketch in the Uffizi for the Dream of St Ursula (Hadeln, Pl. XII).[1] The next stage was, in such a case, to draw in the interior with its furniture and bric-à-brac. The present drawing is primarily the study of the inside of a Venetian room of the end of the fifteenth century. It agrees almost exactly with the picture except for a few details. The cat (or ermine) in the drawing is replaced by a dog sitting on its haunches in the picture. The circle on the wall to the right, unintelligible in the drawing, becomes in the picture an armillary sphere. A few more books are added in the picture, leaning against the wall on the left and on and against the dais on the right. The scroll with the signature in the foreground towards the left of the picture does not appear in the drawing.

The canvas for which this drawing served was probably, according to Ludwig and Molmenti,[2] the latest of the series of the life of St Jerome. That of his death is dated 1502, that of his bringing the

[1] Detlev Freiherr von Hadeln, *Venezianische Zeichnungen der Quattrocento.* Berlin, 1925.

[2] Gustav Ludwig, Pompeo Molmenti, *Vittore Carpaccio.* Milan, 1906, p. 162.

lion to the monastery belongs to 1503, and that of his writing in his study to about 1505. The incidents in the lives of St George and St Tryphon were painted after the St Jerome series.

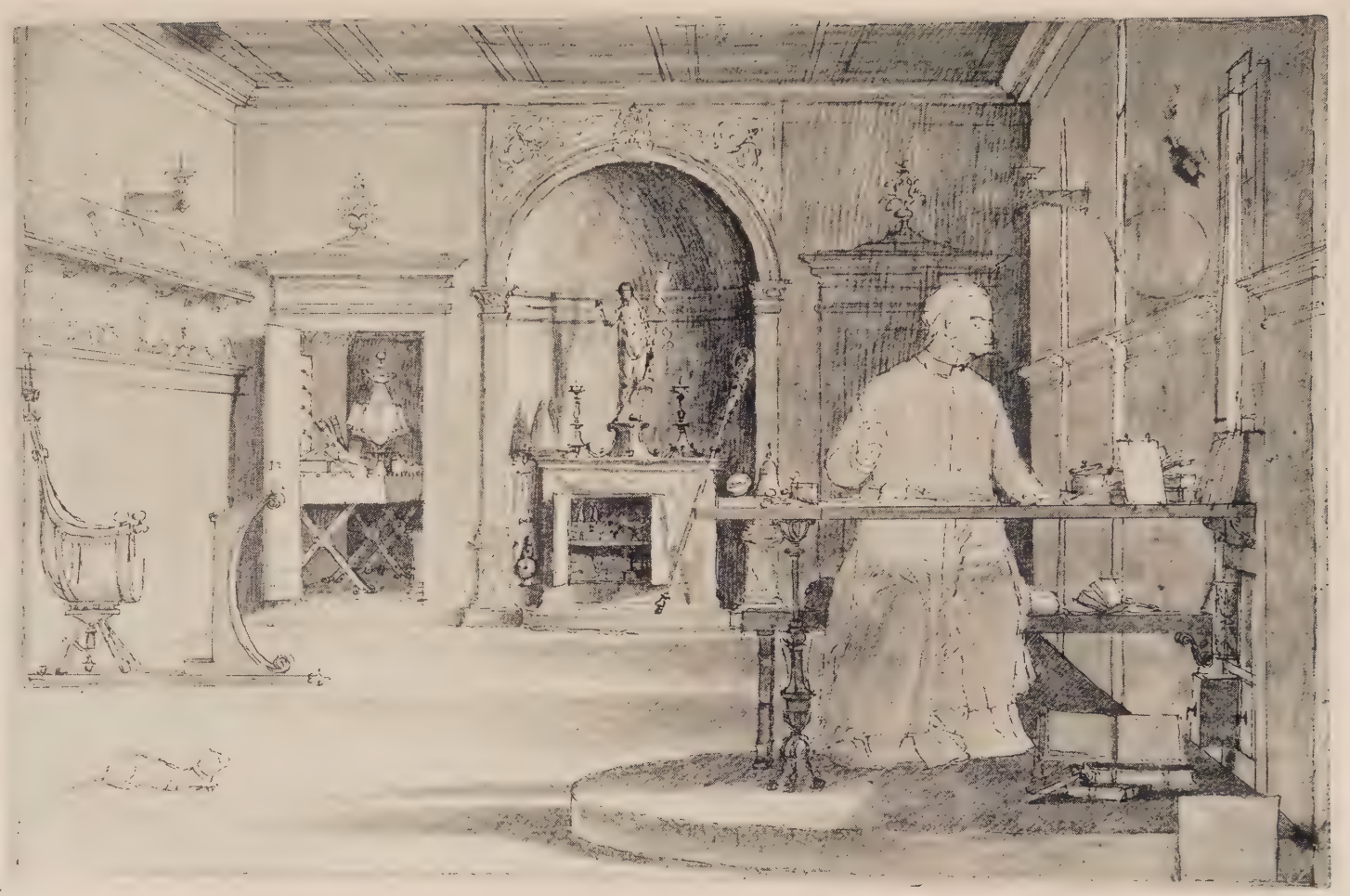
Of the four drawings for San Giorgio hitherto known by far the most important was the large sheet in the Uffizi for St George subduing the dragon (Hadeln 21), which is a composition sketch on white paper of a somewhat similar type and style to the one under review. There is also a preliminary composition sketch for the Burial of St Jerome in the collection of Lord Harewood and a detail study for one of the kneeling monks in the same picture in that of the late Mr Henry Oppenheimer. The last, drawn with the brush on blue paper heightened with white, is the type of study by Carpaccio which is most familiar. From it we can reconstruct the detailed study for the figure of St Jerome in his study which must have been made in connexion with the present drawing, where the figure is only summarily sketched in.

A drawing already in the Department (Sloane 5237–13) of a group of kneeling monks is a stiff and feeble if ancient copy of the group on the right in the Burial of St Jerome. A. E. Popham.

55. A RARE PRINT OF CHARLES I AND HENRIETTA MARIA.

A LARGE line-engraving (Pl. XXIII) with whole-length portraits of Charles, Prince of Wales, and Henrietta Maria, which is attributed to Willem van de Passe in Colvin's *Early Engraving and Engravers in England*, 1905, p. 105, and in A. M. Hind, *List of Works of Native and Foreign Engravers in England*, 1905, p. 90, has recently been acquired from the Florence Fund, with the aid of a contribution from Mr John Charrington.

The print is inscribed 'Epithalamium Gallo-Britannicum' and was evidently intended for issue in connexion with a rare book, similarly entitled, by George Marcelline, and published by Thomas Archer (whose name also appears on the print) in 1625. Apart from the correspondence in title and general idea, the unions described on p. 121 tally exactly with the engraved medallions. The engraving measures about $16\frac{1}{2} \times 10\frac{1}{2}$ inches, i.e. considerably larger than the



XXII. DRAWING BY VITTORE CARPACCIO

CHARLES
HONI SOIT QVI MAL Y PENSE
EPITHALAMIUM
GALLO BRITANNICVM, or A Discourse of ye Mariage
betwixt England and France.
With the true pourtratures of ye Most Illustrious Princes
Charles Prince of Great Britaine and of the Lady
Maria Henretta daughter of France, with ye Arms
& Mariages past betwixt Engl: and France.
Thrice happy Vnion and Comunion Sweet,
When Pallas ioines to Ceres lovely sweet;
When Warre and Wealth when Peace & Policie
Walke hand in hand in blisfull Vnitie;
Two so distinct to be so knit in One
Like Individuallis Needes must here be shone.
A Paradox; yet those two Opposites
Heauen in This Royall Paire blessly Vnites.
To make our Albions ederiferous Rose
With Flounces Flowr de Luce closely to close
In holy happy Heavn delivrd Affection.
To tottering Europes All-admird protection.
To make our Englands aged Salomon,
(The royall Cedar of our Lebanon
With spacious specious Branches to refspring
To ioy the Hearts of Subiects and of King.
By Mars his martiall Might to make Foes pish.
By Ceres serene sight, true Frends to cherish
In CHARLES & HENRETTA's Hand and Hirt,
To See the Seate of Virtue, Armes and Art,
In Both, to make both Frends & Foes to wonder
Whom Heavn thus ioynes, Lett none dare put
a Sunder.
Are to be sold by Thomas Archer at
the Kerk shoote in Popes head Ally

XXIII. CHARLES I AND HENRIETTA MARIA, ATTRIBUTED TO WILLEM VAN DE PASSE

book, but the impression acquired shows folds which would have reduced it within the size of the small quarto book, so that it was probably included as a folding plate. A. M. Hind.

56. DRAWINGS BY JAMES SEYMOUR, AND OTHERS.

THROUGH the generosity of the Hon. Mrs Tennant of Sutton Manor, Loughborough, the Department of Prints and Drawings received last year an attractive collection of drawings by English Masters. The field covered by the gift is a varied and wide one, ranging from the first half of the eighteenth century to the middle of the nineteenth. E. W. Cooke, R.A., the marine painter, is represented by a number of characteristic little seascapes and studies of shipping in water-colours which, though slight, have considerable charm. He is also shown to be a capable draughtsman by a number of pencil sketches, among which must be mentioned an interesting study of the interior of the cabin in a Revenue Cutter with the figure of a young officer seated at breakfast, and some humorous subjects which throw quite a new light on the artist's work.

More nineteenth-century humour is to be seen in a very amusing study by George Cruikshank of the inside of a picture gallery (possibly the R.A.) crowded with visitors wearing the absurd fashions of the early thirties. Landscape artists included in the gift are the Rev. William Gilpin with three original designs for plates to his *Remarks on Forest Scenery* published in 1791, William Havell with a distant view of Hastings, and John Varley with a very pleasant little sketch in his later and more romantic vein.

But by far the most important part of the collection is a series of drawings by the early sporting painter, James Seymour. Most of these consist of studies for portraits of race-horses, and a number of them are inscribed with either their own names or those of their owners, thereby adding greatly to their interest as documents relating to the early history of racing in England. These are for the most part carried out in black or red chalk which the artist frequently used for his animal studies. There are, however, included in the series several small, though lively studies in pen and ink of hares, hounds, and deer.

It may be said in conclusion that Mrs Tennant has also presented a number of early nineteenth-century sporting prints which, together with the Seymour drawings just referred to, will form a welcome addition to the collection of works illustrating British Sporting Art which the Department is in the hope of forming in the near future. E. Croft Murray.

57. THE EUMORFOPOULOS COLLECTION.

IN a letter to *The Times*, and in statements to the Press generally, published on 2 January last, it was announced that steps had been taken to secure for the nation the famous collection of works of art of China and the Far East made by Mr George Eumorfopoulos, and housed for many years in his private museum at 7 Chelsea Embankment.

The collection was offered for sale by private treaty to the British Museum for the sum of £100,000—a price which, according to the latest valuation, is considerably less than half what it would realize if sold by public auction. In effect, the offering of the collection at so modest a price amounted to a very generous gift to the nation. There was no hesitation in the minds of the Trustees in deciding that this opportunity of acquiring the most famous collection of Chinese Art that has ever been made outside of China or Japan, an opportunity which would never occur again, was not to be allowed to slip, even if it meant the complete exhaustion of the Museum's resources for some time to come. But in view of the largeness of the sum involved, it was decided to ask for the co-operation of the Victoria and Albert Museum, to which the Board of Education readily gave its consent. Fortunately, owing to the comparatively recent bequest by Mr J. R. Vallentin of three-quarters of the residue of his estate for the purchase of works of art for the two Museums, a certain amount of funds was available; in the case of the British Museum this resource might have been depleted for the sake of the Codex Sinaiticus, but for the limitation, which some will consider fortunate, to works of art.

The National Art-Collections Fund, as usual, came to the help of the Museums, with a vote of £5,000. Sir Percival David, ever a

generous friend of both Museums, contributed an equal amount. The Universities' China Committee in London, realizing the importance of such a display for the object which it has most at heart, that is, making Chinese culture known to the Western world, voted £1,000. What has been got together in these donations, when placed with the other funds already described as available, suffices to pay not quite half the total sum involved. This initial payment has been made; the remainder, by arrangement with Mr Eumorfopoulos, will be paid in instalments. All the collection has been delivered, but only so much of it will be regarded as the property of the Museums as corresponds to the amount paid. For the remainder, although no intensive appeal has yet been launched, the help of all those who are interested in Chinese Art is sought, and will be gratefully acknowledged by the Director of either of the Museums.

The collection is so large, that it will be possible to place a certain number of pieces on loan in some of the leading museums in the provinces. Eventually, however, it is hoped that the scheme, which was mooted a few years ago, for a great Central Museum of Oriental Art, will come into being. When that happens, these loans will be recalled, and the whole Eumorfopoulos Collection, saving inessential duplicates, will be brought together and form an important part of what should be the finest of all Museums of Oriental Art.

The collection, thanks to the generosity of Mr Eumorfopoulos in opening his house to visitors, and in lending specimens for exhibition or reproduction in books, is so well known that much further description might be thought unnecessary. Nevertheless, it is proposed to publish in the *Quarterly* a series of articles illustrating the more important of the specimens which in the division fall to the lot of the British Museum. For the present it will be sufficient to indicate the range of the specimens acquired. They fall into three groups:

I. The Oriental Paintings.

II. All the objects which have already been described or are to be described in the six volumes which Professor Yetts is in course of compiling, that is to say, all the Chinese and Far Eastern bronzes, sculpture, jades, gold, silver and other metal-work, Chinese glass, ivories, lacquer, and miscellaneous objects. (In other words, I and II

comprise the complete Eumorfopoulos Collection of Chinese and Far Eastern objects other than ceramics.)

III. A selection numbering over one thousand pieces from the Chinese and Korean collection of ceramics. This selection is based on a list drawn up some time ago of pieces essentially desirable for the British Museum; to this list have been added a number of pieces which have accrued to the collection since the publication of the sixth volume of the *Catalogue* of the Ceramic collection.

The sorting out and allocation of this great collection will be a lengthy business; but as soon as possible all the objects acquired will be made accessible to students and to the public.

58. PERSIAN MINIATURES.

THE series of early Persian miniatures in the Museum has been greatly strengthened by the gift of two paintings from the collection of Sir Bernard Eckstein, Bt. The Department of Oriental Antiquities contains a collection of Persian miniatures which represents the later periods with a number of fine examples, but hitherto it has been rather weak in pre-Safawid work. Last year a page from a manuscript of the Shāh-nāma of about 1330 with a vigorously drawn miniature in the Mongol style, representing Rustam shooting Ashkabus, was presented by a body of subscribers on the occasion of Mr Laurence Binyon's retirement. There has now been added an example of thirteenth-century work.

To the great exhibition of Islamic art held at Munich in 1910 the late Dr F. R. Martin lent a manuscript, or a portion of a manuscript, of the Materia Medica of Dioscorides in the Arabic translation of Husain b. Ishāq (d. 873). Shortly afterwards the manuscript was broken up and pages from it found their way into many collections in Europe and America. In all there are said to have been thirty miniatures. Of these the present whereabouts of seventeen is known in addition to the present example.[1]

[1] They are in the following collections—Paris: Louvre (Koechlin bequest); Vever collection, 2; Mutiaux collection; Brussels: Stoclet collection, 2; Berlin: Kaiser Friedrich Museum (on loan from Dr Sarre); New York: Metropolitan Museum; Estate of Everet P. Macy, 2; Kelekian collection, 2; Boston: Museum of Fine Arts

وهو حل مخلوط بماء الجبن اذا صب على الفروج الخبيثة والقروح المعفنة وعضه

الكلب فانه يشفيه ذوات السموم نفع منها وقد يقطع زفر الدم العارض من

الشجة اذا صب وهو سخن في الشجة وقد ورد ايضا داخل السرم الناتي الخارج

وقد يحقن به من كان في امعائه قروحة خبيثة تلتئم في الامعاء وينبغي بعد ان

يحقنه صاحب القروحة ان يحقن بلبن واذا لحسي ونعرغ به قبل العلوق

بالجلق وقد ينقي حاله الزاز والقروح الرطبة العارضة فيه

XXIV. MINIATURE FROM DIOSCORIDES, THIRTEENTH CENTURY

Hitherto no page from this famous manuscript has found its way into an English collection. This year, when Sir Bernard Eckstein acquired the collection of Persian and Indian miniatures formed by the late M. Claude Anet, it was found to include a page of the Dioscorides. This has now entered the Museum, thanks to Sir Bernard's generosity. It is here reproduced for the first time (Pl. XXIV).

The size of the page is $13 \times 9\frac{1}{2}$ inches and of the miniature $5\frac{1}{4} \times 6\frac{3}{4}$ inches. The Arabic text in a bold neshki hand explains the subject illustrated as the administration of a mixture of vinegar and sea-water to cure ulcers. The colouring is simple but extremely effective, the vermilion of the architectural framework enclosing the main composition, in which black, green, manganese, and two shades of blue are used. The two principal figures have gold haloes with a double rim. The surface of the painting has unfortunately suffered considerable damage, but there is no trace of repainting and the value of the composition is not affected.

In the catalogue of the Munich exhibition it is stated that the manuscript was copied and illuminated by 'Abd Allāh ibn al-Fazl, and dated A.H. 619 (A.D. 1222/3). These particulars have been repeated in all accounts published since. In March of this year, however, M. Ivan Stchoukine of the French Institute in Constantinople recorded that he had found a manuscript of Dioscorides in three volumes, now in the Serai library, but lately in that of the mosque of St Sophia. These volumes were written in A.H. 621 (A.D. 1225) and M. Stchoukine declares that the pages exhibited by Martin at Munich appear, at one time, to have formed part of this very copy. Such an origin for them is indirectly supported by the fact that the pages from a manuscript on Automata, first exhibited by Dr Martin at the same time, have now been proved to have come from a manuscript in the St Sophia library. On the other hand, Dr R. M. Riefstahl has recently stated that, at Munich, 'the colophon of the manuscript was examined and revealed Abdallah ben al-Fadl as painter of the miniatures and the year A.D. 1222 as date

(Goloubew collection) 2; Paul J. Sachs collection; Washington: Freer Gallery; Settignano: Berenson collection.

of the manuscript'. But, in any case, the variation in date is small, and, fortunately, it would be possible from evidence of style to place these miniatures in the first quarter of the thirteenth century.

There are very few Islamic illustrated manuscripts surviving from before the year 1258, in which the Mongols sacked Baghdad and ended the Caliphate. The only one in the Museum is the Natural History of ibn Bakhtishū with its fine animal paintings, unfortunately much damaged. Apart from this, the most important books are two copies of the Maqamat of Hariri, one in the Bibliothèque Nationale which is dated A.D. 1237 and one in the Asiatic Museum, Leningrad, which is undated but slightly earlier. This pre-Mongol school, whose centre was doubtless at Baghdad, shows an interesting mixture of Iranian and more Western influences. The Iranian features, such as a love of balance produced by confrontation and a highly developed sense of pattern, are more marked in the Dioscorides than in the Hariri manuscripts. The costumes and accessories can be paralleled in the painted scenes on the pottery of Rhages, but they probably represent a fixed abstraction rather than the fashions of the moment. In colouring, however, the miniatures of the Dioscorides show a near resemblance to the earliest known illustrated Syriac manuscripts and more remotely to the Byzantine school of the West.

The second miniature presented by Sir Bernard Eckstein, also from the Claude Anet collection, is already known in England, for it was exhibited at Burlington House in 1931 (No. 466). It is some two hundred years later in date and may be confidently assigned to the early Timurid school of about the year 1430. There is a fresh unacademic feeling about it which seems to be the mark of Shiraz, rather than of Herat, which is to be considered at this time as the metropolitan school. The miniature (Pl. XXV), which measures $4\frac{5}{8} \times 4\frac{1}{4}$ inches, is on a page from a manuscript of Nizami and illustrates his poem of Layla and Majnun. It shows one of the wiles used by the frenzied lover Majnun to visit Layla, his beloved, whose family kept her from him in seclusion. Majnun, who is seen emaciated from ardour, persuaded an old woman to substitute him for a mad beggar whom she used to lead about in chains to make a living from charity. Thus disguised he was able to come to Layla's tent.

XXV. MINIATURE FROM NIZAMI'S LAYLA AND MAJNUN
FIFTEENTH CENTURY

a

b

c

d

XXVI. SMALL EGYPTIAN SCULPTURES

No school but the Persian could convey such extravagance of feeling with such restraint in execution. The intensity of the colour, unsurpassed even in Persia, seems to evoke the intensity of the emotional situation, while the simplicity of the composition adds dramatic force. Attention is closely focused on the moment that the artist has selected; and its interest is enough to prevent the mind being diverted by the literary association into discursive rambling. B. GRAY.

59. JAPANESE PRINTS.

THE late Lady Cecilia Rose formed, over many years, a large collection of woodcuts by the later Japanese artists, especially Hiroshige and Kuniyoshi. Her collection has recently been dispersed, but fifty-two prints from it were acquired for the Museum collection. Two of these are triptychs by Toyokuni and one a large Buddhist print of Fudo, but more important are twenty-four prints by Hiroshige which fill gaps among his work in the Museum. For instance, two more prints from the rare series 'Honcho Nenreki Zuye' have been added to the eleven already in the Museum. These were acquired by Lady Cecilia Rose at the Happer sale. There are also six new prints from the various 'Meisho' series, of which the most beautiful is the 'Yoshiwara; cherry blossom and full moon', from the Kikakudō 'Toto Meisho' set.

A complete set of twelve vigorous caricatures of men as animals by Kuniyoshi shows him in a characteristic vein not hitherto represented in the Museum. There have also been acquired twelve from a series of 'Twenty-four Examples of Filial Piety' by Kuniyoshi which illustrate his interest in European methods of chiaroscuro and perspective, and probably also in popular Chinese woodcuts. B. GRAY.

60. SMALL EGYPTIAN SCULPTURES.

A COLLECTION of seven objects recently acquired contains some unusual examples of small sculpture. The limestone head, Pl. XXVI *a* and *b*, $5\frac{3}{8}$ inches high, is from the statuette of a private person. The man wears a plain wig; some dark colouring is preserved on the eyes and traces of red on the flesh. The exact dating

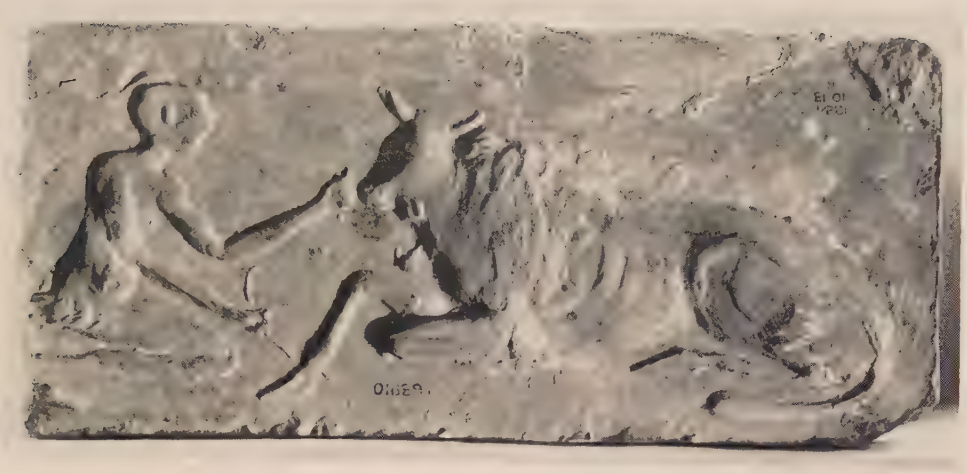
of this piece is doubtful, but it may possibly be assigned to the XVIIIth Dynasty. Pl. XXVI *c* is a fragment of a thin limestone tablet, maximum measurements $5\frac{1}{8} \times 2\frac{3}{4}$ inches, on which is carved a representation of the Pharaoh adoring a god. The king wears the *ḫprš* crown with the uraeus, and 'streamers', and an elaborate bead-collar. The god, of whom only a hand presenting 'life' and a falcon's beak now remain, must be Horus or Re'-Harakhte. The king is probably Amenophis III. The profile of a man, Pl. XXVI *d*, belongs to the class called 'sculptor's trial-pieces'. Nostrils, lips, chin, and cheek-bones are in relief, the fleshy parts are sunken, so that the effect is unusual, and the period doubtful.

Pl. XXVII *a* and *b* is a rectangular limestone block, measuring $9\frac{1}{8} \times 4\frac{1}{4}$ inches, on one side of which is carved in intaglio an ox, which a kneeling man is coaxing to rise from its recumbent position by tapping the right foreleg with a stick, while he holds the animal's muzzle on a tight halter. On the other side a fish is swimming through papyrus reeds in a pool. This is perhaps a mould for making reliefs.

The upper part of a wooden statuette of a woman, Pl. XXVII *c* and *d*, has the eyes, the ends of the ringlets, the bead collar, and the nipples inlaid with bone. The eyebrows are marked by fine gold wire, as were, no doubt, originally the outlines of the bands which pass round and over the wig. This exceptional piece of wood-carving may be ascribed to the time of the XIXth Dynasty.

Of the two remaining objects, not reproduced, one is a pedestal of glazed steatite for the statuette of a king or god. It is $2\frac{1}{4}$ inches long, $1\frac{1}{4}$ inches wide, and $1\frac{1}{16}$ inches high, and has a flight of steps in front of the block pedestal. On the back is the usual scene of the two Nile-gods tying the plants of Upper and Lower Egypt to the symbol of unity, *sma*; on the long sides foreign captives lie prone. The glaze is now a yellow colour. The object may be of the New Kingdom period. The second is the upper portion of a statuette of Isis-Hathor suckling Horus, of a blue-glazed composition. The goddess wears the cow's horns and the disk of the sun above a circular crown of uraei, and a uraeus on her forehead. The present height is $1\frac{3}{8}$ inches; the moulding is extremely delicate.

A. W. Shorter.



a

b

c

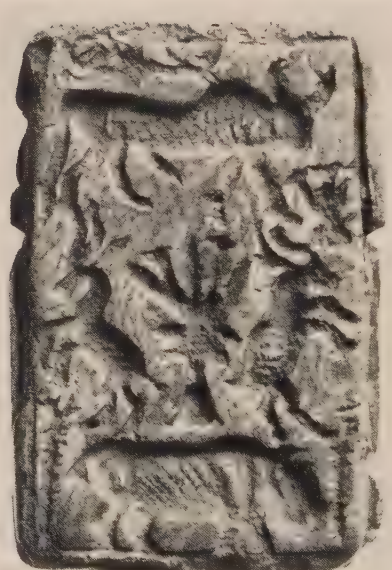
d

XXVII. SMALL EGYPTIAN SCULPTURES

a

b

c



d

XXVIII. EGYPTIAN WAX FIGURE, ETC

61. AN EGYPTIAN WAX FIGURE AND OTHER ANTIQUITIES.

EGYPTIAN wax models for making moulds to cast bronze figures were in the late periods put together from parts, as modern toys might be.[1] This process is known from the plaster moulds extant, and from observation of the bronzes themselves. Recently some wax figures, probably of the Middle Kingdom period, though they might also be as late as early XVIIIth Dynasty, have turned up on the market, from some northern site it is said. One of these has been acquired by the Trustees, Pl. XXVIII, fig. *a*. The feet of the figure are broken off, the condition of the wax is good, the modelling very simple and free from detail; the wax has indeed been carefully worked over to secure flowing lines. It is not very probable that a *ka* figure, the class to which this object might belong, would be made of wax. The only complete wax figures in the Museum collections are magical; there are coloured figures of the four sons of Horus, in which case the material is dictated by the easy use of pigment, and the Graeco-Roman wax figure with a piece of human hair is for use in black magic. The lack of detail on this early wax figure, and the material itself, point to its use as a model for making moulds, and if it be indeed a model it is a rare object.

The low relief of Harpocrates, probably of the late Ptolemaic or early Roman period, Pl. XXVIII, fig. *b*, is an example of decadent work; the complete nude figure in low relief presents details of interest, e.g. the cloak, and the adaptation of classical treatment.

Pl. XXVIII, fig. *c*, shows the convex, and fig. *d* the flat side of a stone object, probably used as an amulet, presumably of the Hyksos or Second Intermediate period. The bearded Pharaoh, with a strange long appendage from his crown reminiscent of the 'streamers' of figures of Palestinian gods at a later date, holds the *sḫm* sceptre in his right, the *w's* in his left hand; above is the winged disk, on either side a uraeus with disk. The flat side is carved in intaglio with figures of animals, including a humped bull, two goats on either side of a

[1] G. Roeder, *Die Herstellung von Wachsmodellen zu ägyptischen Bronzefiguren*, in *Zeitschrift für ägyptische Sprache und Altertumskunde*, xix. 45–67.

tree, and a hippopotamus. The Asiatic influence in this carving is very apparent.

The eleven scarabs illustrated on Pl. XXIX, fig. *c*, are all of rare types, not hitherto represented in the collection. The first two, nos. 63817 and 63818, are presumably of Hyksos date. The third, no. 63819, is a double-scarab, and bears the name Zeser-kha-Raʿ; the fourth, no. 63820, of uncertain date, has the head of a Semite (?) over a crocodile. In the second row, no. 63821, ornamented with a cord design treated to simulate snakes, is of Middle Kingdom date; no. 63823 appears to bear the name of Apophis; no. 63825 bears the name of Rameses II, and shows that king borne on his throne by Set and Horus (?), perhaps at a *Sed*-festival; below are figures drinking through tubes, a theme of Asiatic origin. In the third row, no. 63826 shows monkeys adoring the sun-beetle; no. 63827, with an animal design, was almost certainly manufactured in Syria; no. 63822 bears the name Sekhem-kha-Raʿ, i.e. Neferḥetep I, of the XIIIth Dynasty.

SIDNEY SMITH.

62. THREE LURISTAN BRONZES.

THREE more of the bronze ornaments found in the Persian province of Luristan have recently been given to the Department of Egyptian and Assyrian Antiquities, and two are illustrated on Pl. XXIX. The donor is Mr Louis C. G. Clarke, M.A., who obtained them some years ago when bronzes of this kind first began to appear in the stocks of antiquity dealers. Although presenting no types different from some already described in the *Quarterly*, Vol. V, p. 109, and Vol. VI, pp. 32 and 79, these are good examples of their respective kinds. The largest and most elaborate is shown in Pl. XXIX *a* ($7\frac{1}{4}$ inches $\times$ $4\frac{1}{4}$ inches), a pair of fantastically shaped goats confronted, with subsidiary heads branching out from the neck of each. The complete ornament of which this was a member is described in the *Quarterly*, Vol. VI, p. 80—its use has not yet been explained. In the same place is mentioned a harness-trapping similar to the second of these bronzes, Pl. XXIX *b* ($3\frac{1}{2}$ inches $\times$ $2\frac{3}{4}$ inches), a ring surmounted by a goat's head with great curved horns ending on each side in a small animal which clings to the ring. Behind the head an oblique bronze loop served to attach this ornament to its

a

b

c

XXIX. EGYPTIAN SCARABS AND LURISTAN BRONZES

a

b, *c*

XXX. BRONZE BUST AND TABLETS FROM LONDINIUM

original backing. The third specimen is a bracelet (diam. $2\frac{5}{8}$ inches) with its two ends in the form of roughly shaped animal heads, having the lower jaws unnaturally protruding to close the link.

C. J. Gadd.

63. RELICS OF LONDINIUM.

THE Roman level of the City of London is continually being pierced by deep excavations for the foundations of modern buildings, and there will soon be little to find at 12 feet from the surface. A series all the more valuable on that account has been presented by the Christy Trustees, and a few specimens of special interest are here illustrated. A bronze bust (Pl. XXX *a*), apparently of a philosopher with bald head, has been filled with lead, probably in the Roman period, and has on the crown a small hinged lid, pierced to carry a knob. In its original state the bust was hollow and open below, like some in the Department of Greek and Roman Antiquities, but the usual loops for suspension are here lacking. Busts with lids are fairly common, especially from Egypt, and references are given in Perdrizet's *Bronzes Grecs d'Égypte* (Fouquet Colln., p. 14, pl. vii); but the commentators do not explain the purpose of a covered opening at the top when the bust was not enclosed below. The filling of lead was no doubt to adapt it as a weight, and some lead is found in several examples; but the hinged lid would be more appropriate on a lamp.

Another specimen of interest (Pl. XXX *c*) is one of a pair of wooden writing tablets, with the usual sunk area for wax on the inside (again countersunk for a circular seal in the corner), and a branded inscription on the back: PROC AVG DEDERVNT and in centre BRIT PROV. This seems to record a present by the Imperial agents (procurators) in the province of Britain. Another writing tablet, $3\frac{1}{2} \times 2\frac{1}{2}$ inches, is countersunk on the back for the cord and the seal which covered the knot; and a third is of label form (Pl. XXX *b*), pierced for attachment.

On Pl. XXXI is represented a selection of the smaller finds, most of them exceptional. A silver pin (no. 1) has the head in the form of a hand holding a pomegranate, and the bronze pin (no. 2) had a flat openwork head with a pair of wire pendants. Of the other pins (nos. 8, 11), one has a gold head, the other was simply turned. Two

bronze brooches are figured (nos. 3, 9), one a figure-of-8 made of wire, the other harp-shaped with wire loop for the chain (no. 10) that once attached it to another brooch. The bow has an enamel inlay of two colours. The gold ornaments (nos. 4, 5) are a single openwork link of a necklet, and an ear-ring in the form of Hercules' club with glass cabochons. A toilet implement (no. 6), from a set attached to a ring, has a gilt mask; and two of many styles for writing on wax tablets have an illegible maker's mark stamped on the shaft just below the spade-shaped eraser. Styles are common in London and York, but comparatively rare outside these business centres; and the series includes many iron tools such as pruning-knives and double spatulas perhaps used by potters. The specimens are from various building-sites and cannot all be dated precisely, but the best date from the early Roman period. R. A. Smith.

64. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

PALAEOLITHS from definite levels in plateau and terrace gravels at Farnham, Surrey. *Presented by Major A. G. Wade.*

Quartzite palaeoliths in twelve groups from the stratified cliff at Oldoway, Tanganyika. *Presented by Dr L. S. B. Leakey.*

Series of flints from the Tabun cave, Mount Carmel. *Presented by the British School of Archaeology in Jerusalem and the American School of Prehistoric Research.*

Microlithic flints and cores from West Keal, Lincs. *Presented by Dr Grahame Clark.*

Nine microlithic flints of the Tardenois culture from N. Africa. *Presented by M. M. Reygasse.*

Beads of deer teeth, probably from a cave burial in Spain. *Presented by Dr W. L. Hildburgh.*

Wooden paddle of Early Bronze Age from Jay Wick, Clacton-on-Sea. *Presented by Mr Hazzledine Warren.*

Two flint scrapers and pottery fragments of the Bronze Age from Fort Harrouard, Eure. *Presented by Mr G. C. Dunning.*

Romano-British pottery and tools of bone and antler found at Lancing, Sussex. *Lent by Dorset County Museum.*

XXXI. RELICS OF LONDINIUM

Early British brooch, two Roman styli, and Saxon bone pin from the City. *Presented by Dr C. Davies Sherborn.*

Lead fragment inscribed with a curse in Latin, from Moorgate.

Gold signet-ring found at Kidwelly Castle, Carmarthenshire, and attributed to Sir John Digby (d. 1533). *Presented by Earl Cawdor.*

Four buttons of unusual form, eighteenth century. *Presented by Mr Francis Buckley.*

Mourning-ring with enamelled bezel, dated within 1795. *Presented by Mrs Clementi Smith.*

COINS AND MEDALS.

Four rare gold coins of Johore of the seventeenth and eighteenth centuries. *Presented by Mr Basil M. O'Connell.*

Twelve gold and silver passes of the old London Transport Companies. *Presented by the London Passenger Transport Board.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Small bronze vessel with plaited cord decoration. From Luristan. *Purchased.*

A scarab in animal form. *Presented by Mr M. Nahman.*

A clay demon mask from the rubbish heap at Ur. *Presented by Miss Holbech.*

An alabaster vessel with lugs, bearing a Himyarite inscription in characters formed by points. *Presented by Dr L. A. Lawrence.* This, with the coins which the vessel contained, was published by Mr. J. Walker in *Le Muséon*, 1933, p. 273.

Two Egyptian faience figures. *Presented by Mr S. R. K. Glanville.*

A small vase from Petra. *Presented by Mr H. G. Palmer.*

ETHNOGRAPHY.

Boy's initiation mask from the Maragoli Bantu, and water-pipe for smoking 'bhang' from the Jaluo tribe, Kenya Colony. *Presented by the Venerable Archdeacon A. E. Owen.*

Stone celts, iron bracelet, and other archaeological objects, from various sites in the Gold Coast; and samples of the raw materials and outfit of tools for the manufacture of bark-cloth, mordants, and

dyes, from the Gold Coast and Ashanti. *Presented by Capt. R. P. Wild.*

Specimens of woodwork and pottery from the Esa Somali, and a series illustrating the manufacture of pottery by Midgan women, from British Somaliland. *Presented by Mr A. T. Curle.*

Fragment of a clay slab, with part of a draped figure in relief, found in the river-bed at Bankipore, Patna, India. *Presented by Lady Bourdillon.*

A series of ethnographical specimens, chiefly from Melanesia and Zululand, and two ancient pottery heads from the Gold Coast. *Presented by the Buckinghamshire Archaeological Society.*

Ethnographical series from the Menjie-Mey tribe, Batouri District, French Cameroons. *Presented by Mr G. Merfield.*

Ethnographical series from various parts of Nigeria and the Sudan. (Collected by the donor's late husband Capt. F. M. Dorrington, W.A.F.F.) *Presented by Mrs F. Dorrington.*

Silver and copper charm case with the eight lucky emblems of Buddhism in relief, from Tibet. *Presented by Dr Gwen Hilton.*

Stuffed human head from the Lower Fly River, New Guinea. *Presented by Capt. F. C. Bradley.*

Silver charm case ornamented with turquoise cloisonné, from Tibet. *Presented by Miss L. Alleyne.*

Gilt wooden miniature shrine for Buddha, from Siam. *Presented by Dr L. Adam.*

Hafted stone hammer and stone and glass arrowheads from graves in Southern Peru and Northern Chile. *Presented by Mr A. B. Hawes.*

Series of ancient stone implements of palaeolithic and neolithic types, from various sites in Sierra Leone, West Africa. *Presented by Mr J. D. Pollett.*

MANUSCRIPTS.

'Genealogy and History of the House of Warren', by J. T. Potter, 1933; Add. MS. 43799. *Presented by the compiler.*

Pedigree of the Garden family of Redisham, co. Suffolk, by Capt. T. G. Carter, R.N., 1934; Add. MS. 43806. *Presented by the compiler.*

Diaries of Richard Cobden in America, 1835 and 1859; Add. MSS. 43807 A, B; 43808 A, B (supplementing Add. MSS. 43647–43678). *Presented by Mrs Fisher Unwin.*

Diaries of Mrs Louisa Edwards on a visit to India, 1883–4; Add. MSS. 43809–43813. *Presented by Mr G. L. Edwards, M.I.C.E.*

Diaries of the Rev. Henry White, brother of Gilbert White, 1781–4; Add. MSS. 43814–43817. *Presented by the Misses Martelli.*

Diary and Letters of Lieut. A. M. Lang, 1855–9, covering the period of the Indian Mutiny, with three volumes of printed matter; Add. MSS. 43818–43825. *Presented by Mrs A. M. Lang.*

A. W. Rehberg, *Ueber das Verhältniss der Metaphysik zu der Religion*, Berlin, 1787, printed, with pencil notes by S. T. Coleridge; Add. MS. 43826. *Presented by Mr Bernard Flexner.*

'Charta Musarum', showing contemporary sculptors, poets, painters, and musicians down to 1900, compiled by Herbert Bedford; Add. MS. 43828. *Presented by the compiler.*

Fifteen letters of scientists to E. J. Lowe; Add. MS. 43829. *Presented by the Royal Meteorological Society.*

Letter of Ellen Terry to a child, and signed photograph, 1904; Add. MS. 43830 V. *Presented by Dr E. G. Millar.*

Letter of John Ruskin to Miss Beevor, with four photographs; Add. MS. 43830 W. *Presented by Miss Gertrude M. Tuckwell, C.H.*

Autograph poems by Gonnoské Komai, in English; Add. MS. 43830 Z. *Presented by Mr C. E. Grunspan.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS.

Chinese manuscript: Descriptions and coloured pictures of various social types. Nineteenth century. Fol. *Purchased.*

Chinese manuscripts: Yung lo ta tien, the encyclopaedia of the Emperor Yung Lo; pts. 3527–8, 13,822–4, and 20,197. 3 vols. Twentieth century. Fol. *Presented by the National Library, Peiping.*

A Chinese version of the Avataṃsaka-sūtra, chaps. 26–9, in 4 vols., illustrated. Seventeenth–eighteenth century. 4°. *Presented by Mr C. A. S. Williams, 7 King Charles' Road, Surbiton.*

PRINTS AND DRAWINGS.

Henry Edridge: St Mary's Church, Taunton. Drawing. *Presented by Mr C. H. V. Bancalari.*

Forty-three miscellaneous prints. *Presented by Miss Salt.*

Two series of etchings illustrating Prague. *Presented by M. Jaroslav Skrbek.*

Etienne de la Vallée-Poussin: A lute-player. Drawing in pen and wash. *Acquired by Malcolm Exchange.*

A. W. Lloyd: Five pen and ink drawings for 'Impressions of Parliament' in *Punch*. *Presented by the artist.*

John Pinkerton Hull: Distant view of Preston, Sussex. Water-colour. *Presented by Mr Victor Hull.*

Charles Wilkin: Lady Charlotte Duncombe, after Hoppner. Stipple-engraving. *Presented by Mr Kenneth Sanderson.*

Donald Graeme Maclaren: Two Drawings. *Presented by Sir Robert Witt, C.B.E.*

Pietro Francesco Mola: A Queen taking an oath at an altar. Drawing. *Acquired by Malcolm Exchange.*

Walter William Ouless, R.A.: Sketch-book, and a series of sketches of Dr King, Bishop of Lincoln (1899). *Presented by Miss Catherine Ouless.*

Sorolla: Study of a Female Torso; Rodin: two nude studies. *Presented by Mr Louis C. G. Clarke.*

Roger Fry: Ten architectural lithographs. *Presented by Miss Margery Fry.*

Sir Frank Short, R.A.: Original copper plate of the aquatint, 'The Evening Star in her last Berth'. *Presented by the artist.*

John Copley: The lithographic stone and drawing for his 'Opera Glasses'. *Presented by the artist.*

John Ogborne: Nell Gwynn, after Lely. The original copper plate. *Presented by F. B. Daniell & Son.*

EXHIBITIONS

THE special exhibitions of prehistoric material at the head of the main staircase have been continued, the following having been held since the last report (Vol. VIII, p. 168). The palaeolithic suc-

cession at Farnham, Surrey, has been illustrated by specimens in the Department of British and Medieval Antiquities supplemented by loans from several collectors, the geological map and diagrams showing the plateau and river gravels that yielded the specimens. Miss Caton-Thompson exhibited a type series of flint implements excavated in the Kharga oasis west of the Nile. Miss E. W. Gardner was responsible for the geology, and a wax model of the main excavation was lent by the Wellcome Historical Medical Museum. A display of the principal pottery and metal finds from British and Roman sites at Colchester was made possible by the co-operation of the Colchester and Essex Museum, and many of the exhibits will be presented by the Excavation Committee. Two minor exhibits were ornaments from a grave about A.D. 900 at Claughton Hall, Lancs., on loan from Major J. Fitzherbert-Brockholes, and the 'Lyonesse' beaker of the Early Bronze Age, excavated on the foreshore at Clacton-on-Sea by Mr Hazzledine Warren.

GENERAL CATALOGUE OF PRINTED BOOKS, VOL. IX

THE ninth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in December 1934. This instalment carries the letter B from the heading BAETA to that of BANZY in 1,000 columns, a section spanned in the previous edition within the compass of 453 columns. The volume contains no heading larger or more important than that of BALZAC (HONORÉ DE) (twenty columns); the expansion, which is above the average, being due to the numerous accessions under such English surnames as BAILEY, BAKER, BALL, and BANKS.

REPRODUCTIONS

IN connexion with the tercentenary of the death of Sir Thomas More, coloured collotype reproductions have been issued of Holbein's portrait drawings of Bishop Fisher and of the Englishwoman generally identified as Margaret Roper, at 2*s.* 6*d.* each.

APPOINTMENTS

THE Principal Trustees have made the following appointments:

As Assistant-Keeper in the Department of Coins and Medals: Mr Derek Fortrose Allen, of Magdalen College, Oxford.

As Temporary Assistant Cataloguers in the Department of Printed Books: Mr Anthony Thompson, B.A., of Magdalene College, Cambridge; Mr Charles Geoffry Allen, B.A., of Brasenose College, Oxford.

RECENT PUBLICATIONS

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. l+301 (599–899), with 31 plates of facsimiles (XLII*–LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii+214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii+261, with 6 plates and 132 figures in text. 1931. £1.

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH MUSEUM. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N–Z and Anonymous). 1931. 8vo. £2 10s.

THE STURGE COLLECTION: An Illustrated Selection of Flints from Britain bequeathed in 1919 by William Allen Sturge, M.V.O., M.D., F.R.C.P. By REGINALD A. SMITH, F.S.A. 1931. 8vo. With 11 plates and numerous illustrations in the text. £1 5*s*.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS IN THE BRITISH MUSEUM. Part XLI (50 plates), by C. J. GADD, M.A., F.S.A. 1931. Folio. 16s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii+328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to IX (1931–34), A–Banz. Each £4 (to original subscribers £3).

THE PRISMS OF ESARHADDON AND OF ASHURBANIPAL. By DR. R. CAMPBELL THOMPSON. Pp. 36, with 18 plates. 1931. 10s.

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. £5 5*s*.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 2*s*.

CORPUS VASORUM ANTIQUORUM (Great Britain fasc. X, British Museum VII). Edited by F. N. PRYCE. 48 plates. 15*s*.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 6*s*. (with portfolio 7*s*.) or 6*d*. each.

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CATALOGUE OF ADDITIONS TO THE MANUSCRIPTS 1916–1920. 1933. £3 10*s.*

FLINTS. An illustrated manual of the Stone Age for Beginners. By R. A. SMITH. Reprint. 1932. 6*d.*

CATALOGUE OF THE GREEK ETRUSCAN AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

FACSIMILE OF THE MS. OF AL-KITĀB AL-BĀRI' FI 'L-LUGHAH, by AL-ḴĀLĪ. Edited by A. S. FULTON. Pp. 16, with 148 plates. 1933. 10*s.* 6*d.*

GUIDE TO PROCESSES AND SCHOOLS OF ENGRAVING, 3rd edition. 6*d.*

GUIDE TO THE EXHIBITION OF ENGLISH ART. 1*s.* 6*d.*

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